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ARTISSIMA

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PRACTICAL INFO

OVAL Lingotto Fiere | via Giacomo Mattè Trucco, 70 – Torino

Preview

30 October 2025 15.00 – 20.00 (upon invitation)

Open to the public:

31 October - 1 November 2025 12.00 – 20.00

2 November 2025 11.00 – 19.00

Tickets (available at www.vivaticket.com) with advance sale

Full price: € 24.00

Discount price: € 20.00 *

Discount price holders of Abbonamento Musei and Torino+Piemonte Card:

€ 18,00

Two-day pass: € 35.00

Special Friday: € 17.00

**Young people 12-18 years of age. Over 65. Students with college ID.*

Members of the armed forces in uniform.

Free for children 0 to 11 years of age, disabled visitors and caregivers, without limitation of days or hours.

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Digital press kit and high-res images, to download at the link:

bit.ly/Artissima2025_PressKit

ARTISSIMA

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Regione Piemonte

Città Metropolitana di Torino

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ARTISSIMA 2025 32ND EDITION

Torino, 16 September 2025 – **Artissima Internazionale d'Arte Contemporanea di Torino**, the only fair in Italy with an exclusive focus on contemporary art, announces its **32st edition**, directed for the fourth year by **Luigi Fassi** and organized with the support of Main Partner **Intesa Sanpaolo**. Artissima 2025 offers initiatives that confirm its unique position on the European cultural scene and its ability to attract the most interesting galleries, artists, collectors and curators on an international level, with the promise – always kept – of an experimental, cutting-edge event.

From **Friday 31 October** to **Sunday 2 November 2025** the spaces of the **Oval Torino** host the four principal sections of the fair – **Main Section, New Entries, Monologue/Dialogue** and **Art Spaces & Editions** – and the three curated sections – **Present Future, Back to the Future** and **Disegni**.

In 2025 Artissima welcomes **176 participating Italian and international galleries**, including **63 monographic projects**.

Director **Luigi Fassi** comments:

“What social enrichment do institutional and private collecting represent, and what urgencies and expectations do we associate with the emotion of an immediate encounter with art? The 2025 edition of Artissima will seek to answer these questions through the focal point where the Italian contemporary art market intersects with the international scene, fostering collecting that is attentive to research and a critical, curatorial vision capable of continuous evolution. During the days of Artissima, the Italian system — represented by galleries, museums, foundations, collectors, and publishing — will draw new energy to evolve and imagine the future

of art, thanks to its interaction with the actors of the European and global art scene converging in Torino. Once again, Artissima confirms itself as the fair of choice for curators, directors of institutions and museums from around the world, engaged in various ways in its program and in the experience it offers. Artissima is driven by a passion for its territory, and its vitality and innovative strength will continue to resonate throughout the city thanks to the intense and unprecedented collaborations established with numerous public and private institutions. Torino lives through art, and Artissima is the metronome of the city's most powerful autumnal emotion.”

Massimo Broccio, President of Fondazione Torino Musei, states – *Artissima 2025 once again affirms itself as a strategic week of encounter between the Italian art scene and the international landscape of contemporary art galleries and collecting. Representing five continents, the galleries participating in the fair this year highlight the intensity of its scouting activity and Artissima's ability to attract a sophisticated research-driven market, one that forges relationships beyond traditional boundaries and creates value for the entire Italian art system. During the days of Artissima, Torino becomes the fulcrum of a cultural ecosystem that extends well beyond the event itself: once acquisitions by collectors are completed, exhibitions and projects emerge that, thanks to the presence of institutional directors and curators in the city, fuel an ever-evolving artistic network. The 2025 edition not only consolidates this system but looks further ahead, strengthening a fair model that impacts its local territory while expanding its international reach.*

Fondazione Torino Musei will continue to support and guide this growth process, with the awareness that Artissima represents an evolving vision: a driving force capable of bringing to Torino a

metropolitan dimension of the near future, reinforcing the bond between contemporary art, the market, and cultural planning.

Stefano Lo Russo, Mayor of the City of Torino, states: *Contemporary art is one of the defining features of Torino's cultural life and one of the city's true vocations, contributing to its growing appeal and international profile. Within this context, Artissima represents an outstanding example of excellence: over more than thirty years it has established itself as the only fair in Italy exclusively dedicated to contemporary art and as an international benchmark in the sector. Its attractiveness is also confirmed by the figures, with the participation this year of 12 new galleries exhibiting at the Oval for the first time, for an edition of the highest quality that once again invites us to reflect on the conditions of our time through the lens of contemporary art. At the same time, it represents an extraordinary vehicle for promoting Torino and a powerful driver of economic impact for the territory. We now look forward to a new edition of the fair, which has continued to grow in terms of international reach and cultural innovation, thanks also to the leadership and vision of its director, Luigi Fassi, who will carry on the path undertaken over the next two years. We are convinced that art and culture can truly make a difference: Artissima, which over its 32 editions has transformed the first week of November into Torino's Contemporary Art Week, is a clear example of this and will undoubtedly continue to serve as a meeting point for gallerists, artists, and enthusiasts from all over the world.*

The President of Regione Piemonte, Alberto Cirio, and the Councillor for Culture, Marina Chiarelli declare — *Artissima is Italy's most important contemporary art fair and firmly ranks among the most authoritative on the European scene. It is a highly*

anticipated event, not only for the quality of the galleries and artists involved, but also for its ability each year to spark a reflection that goes beyond the boundaries of art, touching thought, society, and our times. This year's edition carries something profoundly evocative in envisioning Earth as a spaceship. A poetic, yet also political, image. Because it implies responsibility, vision, and above all, a collective call to action. It is on this metaphor – which has now become a necessity – that the theme of Artissima 2025 is founded: Operating Manual for Spaceship Earth. A title that is not a slogan, but an invitation to imagine new routes, inspired by the radical and pioneering thought of Richard Buckminster Fuller. To him we owe one of the 20th century's clearest insights: the idea that our planet is a closed system, without pre-packaged instruction manuals, entrusted to its inhabitants. And this is where art comes into play, as a tool for interpretation, capable of bridging different languages and even contradictory visions. Artissima continues to stand out as a place of exchange, a critical laboratory, a fertile ground for daring thought. And this year, perhaps more than ever, the need to dare feels urgent. We need ideas that connect, inspire, and take care. We need a broad, lateral gaze – like that of artists, who know how to sense where to look even when the route seems uncertain. There are no definitive instructions for facing the future, but there are possible trajectories. And this collective "operating manual" will be written together, page after page, artwork after artwork, gaze after gaze.

Patrizia Sandretto Re Rebaudengo, President of Fondazione Arte CRT says — *The Fondazione Arte CRT, operating on behalf of and thanks to the support of Fondazione CRT, reaffirms its commitment to Artissima, Italy's leading contemporary art fair. This year, to further consolidate our role and to send a clear message of support to galleries and artists, we have increased the budget to*

€300,000 – the most substantial allocation in recent years. During the fair, with the guidance of our Scientific Committee, we will invest this amount in acquisitions of works that will be destined for GAM and Castello di Rivoli.

Elena Franco, General Council Member of Fondazione Compagnia di San Paolo, declares – Artissima is confirmed as the cornerstone event of contemporary art in Torino, capable of strengthening and positioning the city's image as a cultural hub on both a national and international level. Fondazione Compagnia di San Paolo will once again be a partner of the fair in 2025, supporting the third edition of *IDENTITY*, the programme dedicated to enhancing the fair's distinctive character. *IDENTITY 2025* focuses on highlighting the cultural soul of Artissima and takes shape in the project *Possible Worlds. Dialogues between Art and Literature*, a special series of three events leading up to the fair, organised in collaboration with Fondazione Circolo dei lettori. These encounters are designed to promote the understanding and appreciation of contemporary art among a wide audience, through dialogue between artists and writers. *Mondi Possibili* is therefore an initiative very much aligned with the strategies of our Foundation and, in particular, with the Culture Objective, which aims to encourage public participation, disseminate culture through the production of excellent content, foster dialogue, critical thinking and reflection on current issues, while creating synergies and enhancing the city's territory and its most outstanding and recognised cultural identities – such as contemporary art and literature.

Massimiliano Cipolletta, President of the Torino Chamber of commerce, explains – Artissima once again proves to be a benchmark in the international art landscape, with this 32nd edition focused on creativity and relationships. The fair perfectly embodies

Torino's innovative and cultural spirit, also fostering dialogue between art and business through projects such as *MADE IN* – residencies for young artists, supported by the Chamber of Commerce, within pioneering companies in our region. This reciprocal exchange is a perfect testimony to how art can serve as a driving force for development and innovation. With Artissima, moreover, we renew the attractiveness of our region, welcoming thousands of collectors, enthusiasts, students, and professionals from Italy and abroad, generating significant economic benefits across sectors – from food and wine to hospitality, from logistics to services.

We are renewing and further strengthening our relationship with Artissima through the growing collaboration with Gallerie d'Italia, which continues to expand each year with new content and shared perspectives. For the forthcoming edition, a new photographic project curated by the museum in Piazza San Carlo will be presented in preview at the Oval. This original exploration of photography, among the most significant and compelling expressive forms of contemporary art, constitutes our contribution this year to one of Italy's foremost contemporary art fairs. — says **Michele Coppola, Executive Director Arte Cultura e Beni Storici and Director of Gallerie d'Italia of Intesa Sanpaolo**.

THE THEME OF THE 32ND EDITION

The theme of Artissima 2025 is ***Operating Manual for Spaceship Earth***, inspired by the eclectic figure of **Richard Buckminster Fuller** and his iconic 1969 book of the same name (edition by Il Saggiatore). For the fourth consecutive year, Artissima draws inspiration from a visionary thinker to spark a collective reflection. Through art, its

community, and the plurality of its languages, the fair aims to provide tools to interpret and navigate the complexities of the present.

Luigi Fassi says: *“The idea of an Operating Manual invites us to reflect on our presence aboard Planet Earth – a ‘spaceship’ entrusted to the shared responsibility of all its inhabitants, making us all its pilots. How can we take care of it by balancing its resources and sustainability for all living beings? Destiny has left us without instructions, but Fuller urges us to break down disciplinary barriers and cooperate with a broader, more conscious perspective. Great visionaries – such as artists – chart new paths to help us understand our roles as stewards of Spaceship Earth. Artists think holistically and independently, intuitively and creatively: they transcend specialisation and short-term utility, imagining solutions beyond disciplinary boundaries. They are the ones who can inspire the drafting of an Operating Manual. Artissima, a meeting point for the many worlds and voices that orbit the contemporary art system, invites its community – participants and visitors alike – to reflect on this theme, guiding our planet through the challenges of the present”.*

A NEW COORDINATED IMAGE

In 2025, Artissima renews its visual identity in collaboration with Torino-based design studio **FIONDA**, led by Roberto Maria Clemente. In line with this year’s theme, which calls for reflection on one’s role and vocation through a lens of transformation, Artissima looks to its past and reimagines itself for the future. The fair’s iconic logos have been reworked, flipped, and paired to create brackets that frame, highlight, and symbolise its multifaceted content. The bold pink colour speaks to and amplifies Artissima’s experimental spirit: not just Italy’s leading contemporary art event, but also a cultural institution with a strong identity, capable of producing innovative projects and maintaining a consistent yet evolving vision.

PRESS RELEASE INDEX

THE FAIR AND THE GALLERIES

(for in-depth info, see page 7)

The sections of the fair; the selection committee and curatorial committees; the curated sections; the acquisitions fund; the prizes; the 176 participating Italian and international galleries; figures and origins 2025.

SPECIAL PROJECTS

AT THE FAIR (for in-depth info, see page 21)

anonymous art project, the Japanese philanthropic program; *Artissima Junior* with Stefano Arienti for the fair's young visitors; *MADE IN*, artist residencies in companies; *WoW – World of Words*, the publishing area and talks program; *Artissima Digital*, the *AudioGuides* and *Walkie Talkies*.

IN TOWN (for in-depth info, see page 25)

The screen is a muscle, curated by Luca Lo Pinto at Gallerie d'Italia — Torino; *IDENTITY 2025: Mondi Possibili – Dialogues between Art and Literature*; *New Acid* at the Zoological Garden; **Renato Leotta** at Hotel Principi di Piemonte | UNA Esperienze; **Paul Pfeiffer** at the Pinacoteca Agnelli; **Angharad Williams** at Fondazione Sandretto Re Rebaudengo; **Nicola Bizzarri's** eyewear capsule collection for VANNI.

OTHER INITIATIVES (for in-depth info, see page 26)

AT THE FAIR: the institutional space of **Ministry of Culture**; **Talks on collecting**; Artissima's **iconic merchandising**; *In Y/Our Life*, K-Way's exhibition celebrating the brand's sixtieth anniversary; the fair's special areas; the **Meeting Point** by *La Stampa*; *Il Giornale dell'Arte* at the fair; the **Bookshop**; the **Press Tour**.

SYNERGIES WITH THE CITY'S ART

INSTITUTIONS (for in-depth info, see page 29)

THE FAIR AND THE GALLERIES

THE SECTIONS OF THE FAIR, THE SELECTION

COMMITTEE AND THE CURATORIAL COMMITTEES

Artissima 2025 has **seven** sections.

Four sections are selected by the fair's committee:

- **Main Section** brings together **103** galleries, among the most representative of the worldwide panorama.
- **New Entries**, **12** emerging international galleries with less than five years of activity, appearing in the fair for the first time.
- **Monologue/Dialogue**, section dedicated to emerging galleries and/or galleries with an experimental approach, presenting either a monographic booth or works by two artists in dialogue, with **34 galleries**.
- **Art Spaces & Editions** includes galleries specializing in artists' editions and multiples, bookstores, project spaces and non-profit initiatives.

Three sections are curated by teams of international curators:

- **Present Future**
- **Back to the Future**
- **Disegni**

The Selection Committee

Paola Capata, Monitor (Roma, Lisbon, Pereto);

Philippe Charpentier, mor charpentier (Paris, Bogotà);

Guido Costa, Guido Costa Projects (Torino);

Emanuel Layr, Layr (Vienna);

Francesco Lecci, Clima (Milano);

Antoine Levi, Ciaccia Levi (Parigi, Milano);

Elsa Ravazzolo Botner, A Gentil Carioca (Rio de Janeiro, São Paulo).

The 2025 edition of Artissima features a total of **176 Italian and international galleries**, **63** of which are presenting **monographic projects**.

The participating galleries come from **36 countries** across **5 continents**: Argentina, Austria, Australia, Belgium, Brazil, Canada, China, Colombia, Croatia, Cuba, United Arab Emirates, France, Georgia, Germany, Greece, Hong Kong, Italy, Lithuania, Mexico, the Netherlands, Peru, Poland, Portugal, United Kingdom, Romania, Singapore, Slovenia, Spain, United States, South Africa, Switzerland, Turkey, Hungary, Uruguay, and Zimbabwe.

The international profile of the fair in 2025 is marked by a strong presence of galleries from **Eastern Europe** — among them AV17 (Vilnius), Meno Parkas (Kaunas), Alma (Riga), Hunt Kastner (Prague), Import Export and Olszewski (Warsaw), Suprainfinit and Sandwich (Bucharest) — as well as from **Central and South America**, including Banda Municipal (Mexico City), Danielian (São Paulo, Rio de Janeiro), Galatea (São Paulo, Salvador), and Rolf Art (Buenos Aires). On the **European** front, Artissima confirms significant participation from Austria, France, Germany, the United Kingdom, and Switzerland, alongside Croatia, Greece, and Slovenia.

This year, 26 galleries are exhibiting at the fair for the first time.

The **New Entries** section, dedicated to emerging galleries founded less than five years ago and participating for the first time, will host **12 galleries** from three continents. **A Sud** (Pescara) explores contemporary interdisciplinary themes with works by Adriano Costa, Gaëlle Choisine, and Berenice Olmedo. **ArtNoble** (Milano) presents sculptures by Jermay Michael Gabriel reflecting on the nature of colonial relations. **ASNI** (Riga) promotes emerging Baltic artists with a solo show by Agate Tūna. **Bliss** (Warsaw) highlights the spiritual art of Urszula Broll. **Bremond Capela** (Paris) stages a two-person exhibition of Corinna Gosmaro and Madeline Peckenpaugh, moving between abstraction, landscape, and memory. **Matteo Cantarella** (Copenhagen) presents a site-specific installation by Therese Bülow and Vibe Overgaard addressing the ambiguities between nature and industry. **Galatea** (São Paulo and Salvador, Brazil) transforms its booth into a sensory installation by Carolina Cordeiro. **Pipeline** (London) focuses on sculpture and photography by Giorgio van Meerwijk. **Soup** (London) presents new paintings by Nina Silverberg against a hand-painted mural backdrop. **Trotoar** (Zagreb) dedicates its booth to a monographic presentation of Marko Tadić. **Vohm** (Seoul) curates a selection of works by Hana Kim and Eun Yeoung Lee on spontaneity and nostalgia. Finally, **zazà** (Milano, Napoli) presents an installation by Shaan Bevan, a contemporary reinterpretation of ancient mural painting.

The upcoming edition confirms for the third year the **Artissima New Entries Fund**, a fund directly supported by the fair to provide financial support to three galleries in the *New Entries* section, dedicated to the most interesting emerging international galleries.

Once again, several of the **most prominent galleries on the Italian and international scene** have chosen Artissima, including: Alfonso Artiaco, ChertLüdde, Continua, Raffaella Cortese, Thomas Dane,

Cristina Guerra, Hunt Kastner, Krinzinger, Sylvia Kouvali, Franco Noero, Öktem Aykut, P420, Gregor Podnar, Lia Rumma, Rossi & Rossi, Sies+Hoeke, Sprovieri, Suprainfinit, Tucci Russo, Deborah Schamoni, Studio Trisorio, Vistamare, Wentrup, and ZERO...

There is also a constant presence of **galleries recognised for their scouting and research vocation**, including, among others: Barbati, Bel Ami, Blue Velvet, Fanta-MLN, Fonti, Instituto de Visión, MATTA, Triangolo, Tschudi, Unit 17, and Oskar Weiss.

CURATED SECTIONS

The three curated sections of the fair – ***Present Future***, ***Back to the Future*** and ***Disegni*** – will be back with monographic booths.

Present Future Committee

Léon Kruijswijk, performance curator, Mudam – Musée d'Art

Moderne Grand-Duc Jean, Luxembourg;

Joel Valabrega, Curator, Milano, Porto.

Back to the Future Committee

Heike Munder, Independent Curator and Writer, Zurich;

Jacopo Crivelli Visconti, Director, Albuquerque Foundation, Sintra.

Disegni Committee

Irina Zucca Alessandrelli, Curator, Collezione Ramo, Milano.

PRESENT FUTURE

For twenty-four years *Present Future* has been the Artissima section for **emerging talents**. Curated for the first year by **Léon Kruijswijk**, performance curator at Mudam - Musée d'Art Moderne Grand-Duc Jean, and **Joel Valabrega**, curator based in Porto and in Milano, the section hosts monographic projects with the aim of focusing on new trends on the international art scene.

In the words of the curators: “*Present Future showcases today's promising artists whose critical reflections are grounded in material experimentation. They unravel tensions and correspondences between weight and lightness, the industrial and the natural, the*

constructed and the organic, the found and the meticulously crafted. Through form and concept, these artists address fraught contemporary paradigms—and their shifts—thereby revealing how material selection embodies wider societal, ecological, and affective issues”.

In 2025, **Present Future** will feature the work of 10 artists, presented by 10 galleries, including nine international gallery. The section will include new projects created specifically for the fair or exhibited for the first time in the Italian and European context.

On the occasion of Artissima, one of the artists in the section will be awarded the **illy Present Future Prize**, supported by illycaffè since 2001 and now celebrating its **twenty-fifth edition**. In 2024, the prize was awarded to artist **Angharad Williams**, presented by **Fanta – MLN**, whose exhibition will be on view this autumn at the Fondazione Sandretto Re Rebaudengo.

Thanks to illycaffè's contemporary vision, the illy Present Future Prize makes a significant contribution to the recognition of emerging artists and confirms Artissima's active role in supporting international talent.

BACK TO THE FUTURE

Back to the Future is Artissima's curated section dedicated to monographic projects by major pioneers of contemporary art, whose work has played a key role in art history.

The curatorial team of Back to the Future is composed, for the second consecutive year, of **Heike Munder**, independent curator and writer based in Zurich, and **Jacopo Crivelli Visconti**, Director of the Albuquerque Foundation in Sintra.

In their words: *“In the Back to the Future 2025 section, we bring together artistic positions from the 1940s to the 1990s that explore the diverse methods and possibilities of communication. This includes artists who work directly with language as a medium, those who see themselves as pioneers of cybernetics by investigating new forms of interaction between humans and machines, as well as positions that contributed to societal discourse through early media experiments. Our focus is not only on technological innovations but also on critical reflections on the conditions and limitations of communication in a changing world”.*

In 2025, Back to the Future will feature **11 artists**, presented by **10 international galleries** and **3 Italian galleries**.

DISEGNI

Disegni, now at its 8th edition, **is the only section of an art fair in Italy devoted to drawing as a medium**. Curated by **Irina Zucca Alessandrelli**, curator of the Collezione Ramo in Milano, for the third year, it features projects conceived as solo shows to bring out the authenticity of works on paper. The section concentrates on the unique qualities of drawing and its intrinsic immediacy, with the aim of bringing out the expressive range and power of a medium whose value is still somewhat neglected today.

In the words of the curator: *“Disegni is the only section of an Italian fair set aside for this medium of expression. It showcases projects conceived as solo shows to bring out the authenticity and autonomy of works on paper. The section highlights the unique qualities of drawing and its intrinsic immediacy as the initial translation of an artist’s idea into the world, a path of access to an approach to creation, without filters”.*

Through this section Artissima pursues the objective of presenting the most innovative research, in keeping with its strong identity as an experimental fair capable of foreseeing trends and exploring new ideas. *Disegni 2025* focuses on the works of **10 artists**, represented by **10 galleries**, **3** of which are **Italian**.

FONDAZIONE ARTE CRT ACQUISITION FUND

Artissima has organized an **acquisition fund with the support of Fondazione Arte CRT**.

To mark its 25th anniversary, for the third consecutive year **Fondazione Arte CRT** has increased the size of its Acquisition Fund to benefit the collections of **GAM – Galleria Civica d'Arte Moderna di Torino** and **Castello di Rivoli Museo d'Arte Contemporanea**, reaching a total of **300,000** euros, constituting the highest budget over the last eleven years. Continuing its role of consultancy for the Foundation in the area of acquisitions, the **Steering Committee of the Foundation** takes part in the choice of acquisitions inside the fair, in synergy with the **directors and head curators of Castello di Rivoli Museo d'Arte Contemporanea** and **GAM – Galleria Civica d'Arte Moderna e Contemporanea**, selecting works that further enrich the artistic heritage of both museums, centres of excellence in Piedmont and key players to bring art to a wider and heterogeneous audience on local, national and international levels.

For twenty years **Fondazione Arte CRT**, the art-oriented branch of Fondazione CRT, has been a constant partner of the Artissima international fair, supporting it with concrete actions focused in particular on an extensive process of acquisitions, in the conviction that for the city of Torino it represents an extraordinary opportunity to confirm and consolidate its role on the international scene.

Over the years, also through the acquisitions made inside Artissima, the foundation has fostered a remarkable collection of works of contemporary art, which is now one of the most prestigious on a national and international level: over 950 works, ranging from

painting to sculpture, video to photography, large installations to NFTs, created by about 380 artists, for an overall investment of about 42 million euros.

PRIZES

Artissima promotes, in collaboration with partner companies, art institutions and foundations, **13 prizes**.

Four prizes in collaboration **with partner companies**:

- **illy Present Future Prize**, promoted by illycaffè since 2001 and celebrating its 25th anniversary this year;
- **Orlane per l'Arte Prize**, launched in 2024 with the support of Orlane;
- **VANNI #artistroom Prize**, promoted by VANNI occhiali since 2021;
- **Tosetti Value per la Fotografia Prize**, promoted by Tosetti Value – Il Family Office since 2020.

Two awards in memory of prominent figures from the art world:

- **Matteo Viglietta Award**, promoted by Collezione La Gaia since 2022;
- **The Carol Rama Award**, promoted since 2020 by Fondazione Sardi per l'Arte and, this year, also supported by GAM – Galleria d'Arte Moderna e Contemporanea di Torino.

Seven institutional supports for artists and galleries are promoted by foundations and institutions:

- **Diana Bracco – Imprenditrici ad Arte Prize**, launched in 2023 and promoted by Fondazione Bracco in collaboration with Fondazione Roberto De Silva e Diana Bracco in Milano;
- **Oelle Prize- Mediterraneo Antico**, promoted since 2022 by the homonymous Foundation of Catania;

- **Pista 500 Prize**, established in 2023 in collaboration with the Pinacoteca Agnelli;
- **Ettore e Ines Fico Prize**, promoted by the MEF Museo Ettore Fico in Torino since 2010;
- **“ad occhi chiusi...” Prize**, launched in 2021 in collaboration with Fondazione Merz;
- **Vilnius Residency Prize**;
- **Artissima New Entries Fund**.

- **illy Present Future Prize**, produced in collaboration with illycaffè, has been assigned for 25 years to an artist taking part in the curated section *Present Future*, which has always been a platform for the discovery of new talents. The illy Present Future Prize goes to the project from the section considered most interesting by an international jury. Thanks to the contemporary vision of illycaffè, the illy Present Future Prize offers an important contribution to the visibility of rising artists, confirming the fair's active role in the support of international talents. The chosen artist will have the opportunity to present their work during the next edition of the fair, in the spaces of Fondazione Sandretto Re Rebaudengo, a leading art institution in Torino. In coordination with Artissima 2025, the spaces of Fondazione Sandretto Re Rebaudengo will host a solo exhibition by **Angharad Williams**, winner of the prize in 2024.

Jury illy Present Future Prize 2025

Katerina Gregos, Artistic Director, EMST, Athens

Sohrab Mohebbi, Director, Sculpture Center, New York

Damien Zhang, Director, Aranya Art Center

Patrizia Sandretto Re Rebaudengo, President,

Fondazione Sandretto Re Rebaudengo, Torino

Winners of illy Present Future Prize's previous editions

2024 Angharad Williams, Fanta – MNL, Milano
 2023 Bekhbaatar Enkhtur, Matèria, Roma
 2022 Peng Zuqiang, Antenna Space, Shanghai
 2021 Diana Policarpo, LEHMANN + SILVA, Porto
 2020 Radamés “Juni” Figueroa, Proyectos Ultravioleta, Guatemala City
 2019 aaajiao, House of Egorn, Berlin
 2018 Pedro Neves Marques, Umberto di Marino, Napoli
 2017 Cally Spooner, GB Agency, Paris, and Zero..., Milano
 2016 Cécile B. Evans, Barbara Seiler, Zurich
 2015 Alina Chaiderov, Antoine Levi, Paris

- **Orlane per l'Arte Prize** Established in 2024, is promoted by Orlane, one of the world's most famous brands in the sector of luxury cosmetics. The prize of 10,000 euros supports the research and entrepreneurial activity of one of the galleries taking part in Artissima. An international jury of curators will select the gallery offering the finest example of care and balance in the presentation of artists and their work. Founded in 1947 in France, Orlane intertwines history, innovation and luxury in its DNA, and celebrates art by rewarding the commitment and dedication of galleries in the promotion of the creative talent of artists.

Jury Orlane per l'Arte Prize 2025

Andrea Lissoni, Artistic Director, Haus der Kunst, Munich
Lolita Jablonskienė, Chief Curator, National Gallery of Art, Vilnius

Bettina Steinbrügge, Director, MUDAM, Luxembourg

Winner of Orlane per l'Arte Prize's previous editions

2024 – Laveronica, Modica

- **Tosetti Value Award for Photography**, born in 2020, this year is at its sixth edition. The prize establishes a dialogue with “Perspectives. The economy of images”, founded in 2014, Tosetti Value per l'Arte's initiative dedicated to contemporary photography was created with the aim of fostering reflections on our globalized world, in synergy with the macroeconomic research carried out by the Family Office. An international jury of experts will select the artist whose photographic work is seen as particularly interesting for an understanding of the historical-social and economic situation of our current world. The winning artist, besides receiving a cash award of 2,500 euros, will have the opportunity to develop a project – in a procedure indicated by Tosetti Value – in dialogue with “Perspectives. The economy of images” during the course of 2026. In the context of the project, a work will be acquired for the Corporate Collection of Family office.

Jury Tosetti Value Prize for Photography 2025

Walter Guadagnini, Director, CAMERA — Italian Center for Photography, Torino

Letizia Ragaglia, Director Kunstmuseum, Liechtenstein

Lucrezia Cippitelli, Curator, Kunst Meran Merano Arte, Merano

Winners of Tosetti Value Award for photography's previous editions

2024 Rossella Biscotti, mor charpentier, Paris

2023 Kiluanji Kia Henda, Fonti, Napoli

2022 Oroma Elewa, In Situ - Fabienne Leclerc, Paris

2021 Fatma Bucak, Peola Simondi, Torino

2020 Raed Yassin, Isabelle van den Eynde, Dubai

- **VANNI occhiali**, the Torino-based brand of creative eyewear operating in over 40 countries around the world, confirms its support for Artissima which began in 2019 with the capsule collection by Cristian Chironi and presents the fifth edition of the VANNI #artistroom Prize, continuing its exploration of the possible cross pollination between contemporary art and eyewear design. Inside the fair, the prize sets out to select the artist – thanks to a jury of multi-sectorial experts – whose research offers an original perspective on reality, triggering an unexpected and surprising gaze, like looking through a lens. The winner, besides receiving a cash prize of 2,500 euros, will have the opportunity to collaborate on the design of a capsule collection of artist's eyewear, produced in a limited edition. The new capsule collection designed by the 2024 prize winner, **Nicola Bizzarri** (presented by Fuoherello, Volvera), will be unveiled during Artissima 2025 at the VANNI showroom in Piazza Carlina, Torino.

Jury VANNI #artistroom prize 2025

Fiammetta Griccioli, Curator, Pirelli HangarBicocca

Cristian Chironi, Artist

Nicolas Ballario, Journalist

Winners of VANNI #artistroom Prize's previous editions

2024 Nicola Bizzarri, Fuoherello, Torino

2023 Elisa Alberti, Krobath, Vienna

2022 Teresa Giannico, Viasaterna, Milano

2021 Catalin Pislaru, Nir Altman, Munich

- **Matteo Viglietta Award**, coordinated by **Collezione La Gaia** and now at its fourth edition, was created in 2022 to commemorate **Matteo Viglietta**: an outstanding, passionate collector who had a very strong bond with Artissima from the outset, actively supporting the fair with acquisitions for his own collection and the production of collateral events, in which the exhibition space of Collezione La Gaia at Busca (founded with his partner Bruna Girodengo at the end of the 1970s) was one of the most frequently visited locations. The Viglietta family, with the purpose of paying homage to the joyful, curious spirit that drove Viglietta's confident steps and voracious desire for art whenever he walked down the corridors of the fair. He was always interested in the discovery and rediscovery of radical practices, at times not rewarded with deserved levels of success in terms of audience and market. To some extent, the acquisition ratifies an established praxis of Viglietta, who every year would select a work having some degree of pertinence to the materials and utensils sold by his company – Viglietta Matteo SpA, a leader in the importation and wholesale distribution of hardware – for its catalogue, a book of 1200 pages full of various items. Once again this year, the work purchased at Artissima, besides becoming part of Collezione La Gaia, can be utilized as the cover of the "catalogue-pricelist", and in this sense it will have a connection with one of the hundreds of products or materials, while paying homage to Matteo Viglietta's ironic and irreverent spirit – that of a man with an open mind and a contagious smile.

Jury Matteo Viglietta Award 2025

Eva Brioschi, Curator, Collezione La Gaia, Busca

Winners of Matteo Viglietta Award's previous editions

2024 Francesca Cataldi, Gramma_Epsilon, Athens

2023 Igor Grubić, Laveronica, Modica

2022 Vasilis Papageorgiou, UNA, Piacenza

- Now in its sixth edition, the **Carol Rama Award** is strengthened by an important new partnership. Alongside **Fondazione Sardi per l'Arte**, whose vision has been fundamental in establishing and sustaining the project, the Prize now welcomes the GAM – Galleria Civica d'Arte Moderna e Contemporanea of Turin, thus enhancing institutional dialogue within the city. The collaboration with Artissima and with the award's promoters lays the foundation for future growth, consolidating the Award's role as a platform for artistic recognition. This year as well, the Carol Rama Award will be conferred upon the artist who, through their practice, most effectively embodies the ideal of unconventional female creativity and artistic freedom, powerfully represented in the work and personality of Carol Rama. The winner will receive a monetary prize of €2,500 in support of their artistic research. Established in 2020, the Award originates from Pinuccia Sardi's long-standing commitment to Carol Rama's artistic legacy, which also included support for the publication of the catalogue raisonné and, in 2019, the acquisition of the contents of the apartment at Via Napione 15 in Turin. This residence, where Carol Rama lived and worked from the 1940s until her passing in 2015, became a gathering place for artists and cultural figures alike.

Jury Carol Rama Award

Michela Alessandrini, Curator, Fondation Cartier pour l'Art

Contemporain, Paris

Véronique Collard-Bovy, Director, Centre d'Art

Contemporain de Châteauvert

Giorgio Di Domenico, Postdoctoral Research Fellow,
Scuola Normale Superiore, Pisa

Winners of Carol Rama Award's previous editions

2024 Belén Uriel, Madragoa Gallery, Lisbon

2023 Marwa Arsanios, mor charpentier, Paris

2022 Anna Perach, ADA Gallery, Roma

2021 Ivana Spinelli, GALLLERI APIÙ, Bologna

2020 Zehra Doğan, Prometeo Gallery Ida Pisani, Milano,
Lucca

- The **Premio Diana Bracco – Imprenditrici ad arte** came into being in 2023 thanks to a novel initiative organized by **Fondazione Bracco** in collaboration with **Fondazione Roberto De Silva e Diana Bracco** of Milano, to focus on the figure of the female gallerist as an entrepreneur. A jury of experts will select one rising woman gallerist, Italian or international, whose gallery has at least one location in Italy and whose entrepreneurial history demonstrates a vivid interest in artistic research and quality. The prize underscores the gallerist's ability to combine commercial growth in the art market with effective cultural development channelled into the support and promotion of young artists. The winner will receive a cash prize of 10,000 euros intended to further grow its model of entrepreneurship in the contemporary art sector, thus becoming a stimulus for new generations of Italian and international gallery entrepreneurs. In line with the intention

of Fondazione Bracco to recognize the expertise and the contributions of women, the prize becomes part of a wider-ranging project of reflections and in-depth study of the figure of the women entrepreneurs in the art world, developed in dialogue with Il Giornale dell'Arte. The interviews with the jurors and winner of the prize for 2025, narrating five entrepreneurial stories of passion and research, will be hosted on the social network channels of Giornale dell'Arte and Artissima.

Jury Diana Bracco Prize – Imprenditrici ad arte 2025

Elisabetta Barisoni, Head of Museums MUVE, Mestre

Monica Bonvicini, Artist

Christian Levett, Collector, philanthropist, and founder of FAMM, Vieux Village de Mougins

Winner of Diana Bracco Prize – Imprenditrici ad arte's previous edition

2024 Agnieszka Faferek, eastcontemporary, Milano

2023 Carla Chiarchiaro, Galleria ADA, Roma

- **Fondazione Oelle** promotes for the fourth year the **Oelle - Mediterraneo Antico Prize**, for which an international jury selects one artist represented by galleries in the fair. The artist will take part in a residency in Catania, aimed at producing a work that enhances the contemporary Sicilian and Mediterranean context. At the end of the residency, an exhibition will be produced and organized which will be hosted in one of the Foundation's exhibition venues. An experiential format dedicated to the "navigating artists" of the third millennium, it is designed to enhance contemporary artistic research, in particular from the "South of the world",

aimed at the field of visual arts, photography, video, sound art and more (such as literature): actions understood as cultural crossings in Sicily and the Mediterranean.

Jury Oelle - Mediterraneo Antico Prize 2025

Caterina Riva, Director, Museo MACTE, Termoli

Alberto Salvadori, Director and Founder, Fondazione ICA, Milano

Andrea Viliani, Director, MUCIV – Museo delle Civiltà, Roma

Winners of Oelle - Mediterraneo Antico Prize's previous editions

2024 Daniela Ortiz, Laveronica, Modica

2023 Caroline Ricca Lee, HOA, São Paulo

2022 Dala Nasser, Deborah Schamoni, Munich

- Created in 2023 in collaboration with **Pinacoteca Agnelli**, the **Pista 500 Prize** will grant an artist the opportunity to produce an artwork on a permanent billboard for the track on the roof of the Lingotto, in the proximity of Artissima. Pista 500 is the new project of site-specific art installations for the historic testing track of FIAT automobiles, now a spectacular panoramic promenade. Inside the fair, an international jury will select one artist, who will have the opportunity to create a specific work for the billboard, the monumental poster that features photographs, images and other visual projects. The work will be unveiled at the time of Artissima 2026. The award reflects the new direction taken by Pinacoteca Agnelli, a dynamic centre open to multidisciplinary languages of the present in dialogue with the historic collection of the institution, with a mission of inclusion of different, multiple

audiences, also thanks to the expansion of programming in the spectacular spaces of the Pista 500. The work by Paul Pfeiffer, winner of the 2024 edition, will be presented during Artissima 2025.

Jury Pista 500 Prize 2025

Claude Adjil, Curator, Serpentine Gallery, London

Hendrick Folkerts, Curator and Head of Exhibitions, Moderna Museet, Stockholm

Pietro Rigolo, Chief Curator, Pinacoteca Agnelli, Torino

Nicola Trezzi, Curator, Pinacoteca Agnelli, Torino

Winners of Pista 500 Prize's previous editions

2024 Paul Pfeiffer, Thomas Dane Gallery, London, Napoli

2023 Chalisée Naamani, Ciaccia Levi Gallery, Paris, Milano

- **Fondazione Merz** reconfirms the “**ad occhi chiusi...**” Prize, established in 2021 in collaboration with the fair, aimed at selecting the international artist who best reflects the Foundation's research activities on young Mediterranean art. The selected artist will have the opportunity to take part in a residency in Sicily.

Jury “ad occhi chiusi...”Prize by Fondazione Merz 2025

Beatrice Merz, President, Fondazione Merz, Torino

Marta Mestre, Curator, MAC/CCB, Lisbon

Giulia Turconi, Assistant Curator, Fondazione Merz, Torino

Antonia Scintilla, Director, Fondation Pernod Ricard, Paris

Winners of “ad occhi chiusi...” Prize by Fondazione Merz's previous editions

2024 Monia Ben Hamouda, ChertLüdde Gallery, Berlin

2023 Marwa Arsanios, mor charpentier Gallery, Paris, Bogotá

2022 ex aequo Alex Ayed, ZERO... Gallery, Milano, and Nona Inescu, SpazioA Gallery, Pistoia

2021 Heba Y. Amin, Zilberman Gallery, Istanbul, Berlin

- As part of the **Lithuanian Culture in Italy 2025–2026** program, and in dialogue with the **City of Vilnius** and the **Embassy of the Republic of Lithuania in the Italian Republic**, Artissima launches the first edition of the **Vilnius Residency Prize**. The prize will offer two artists represented by galleries participating in the fair the opportunity to undertake a one-month residency in 2026. The two winning artists will be selected by Valentinas Klimašauskas, Director of **CAC Vilnius**, an institution that will provide them with strong curatorial support, connections with local artists and institutions, and privileged access to the Lithuanian cultural network. The artists will be hosted in Vilnius at the Užupis Art Incubator and the Trakų Vokė Residency. The residency aims to foster international cultural exchange, stimulate the professional growth of the participants, and strengthen new artistic connections within the European context.
- **Ettore and Ines Fico Prize**, organized with **MEF Museo Ettore Fico of Torino** and now at its 16th iteration, has been updated with a continuing focus on the promotion and support of the work of young artists, through an acquisition. Andrea Busto, President and Director of the MEF Museo Ettore Fico, with the help of a jury, will select the winner among the artists showing work at Artissima, thanks to his/her international research and poetics.

Jury of the Ettore and Ines Fico Prize

Andrea Busto, Director, MEF Museo Ettore Fico, Torino

Winners of Ettore e Ines Fico Prize's previous editions

2024 Daniele di Girolamo, Traffic Gallery, Bergamo
 2023 Francesca Ferreri, Peola Simondi Gallery, Torino, and Samuel Nnorom, Primo Marella Gallery, Milano, Lugano
 2022 Kate Newby, Art : Concept Gallery, Paris
 2021 ex aequo Mimosa Echard, Martina Simeti Gallery, Milano, and Namsal Siedlecki, Magazzino Gallery, Roma
 2020 Alessandro Scarabello, The Gallery Apart, Roma
 2019 Guglielmo Castelli, Francesca Antonini Gallery, Rome, and Rolando Anselmi Gallery, Berlin, Roma
 2018 Georgia Sagri, Anthony Reynolds Gallery, London
 2017 David Douard, Chantal Crousel Gallery, Paris
 2016 Gian Maria Tosatti, Lia Rumma Gallery, Milano, Napoli
 2015 Anne Imhof, Isabella Bortolozzi Gallery, Berlin
 2014 Lili Reynaud-Dewar, Emanuel Layr, Vienna, Roma
 2013 Petrit Halilaj, Chert Gallery, Berlin
 2012 Luca Trevisani, Pinksummer Gallery, Genova
 2011 R   Di Martino, Monitor Gallery, Roma
 2010 Rossella Biscotti, Prometeo Gallery Ida Pisani, Milano

- The upcoming edition confirms for the third year the **Artissima New Entries Fund**, a fund directly supported by the fair to provide financial support to **three galleries** in the **New Entries** section, dedicated to the most interesting emerging international galleries. An international jury will award the grant to the three galleries in the section deemed most deserving based on the artistic quality of their fair participation proposals. Artissima's focus on discovering the potential of emerging galleries and artists, both in Italy and

internationally, has been a defining aspect of the fair's mission and research activities since its inception.

Jury of the Artissima New Entries Fund

Robert Leckie, Director, Gasworks, London

Zippora Elders, Senior Curator, The Van Abbemuseum, Eindhoven

Lucas Morin, Senior Curator, Art Jameel, Dubai

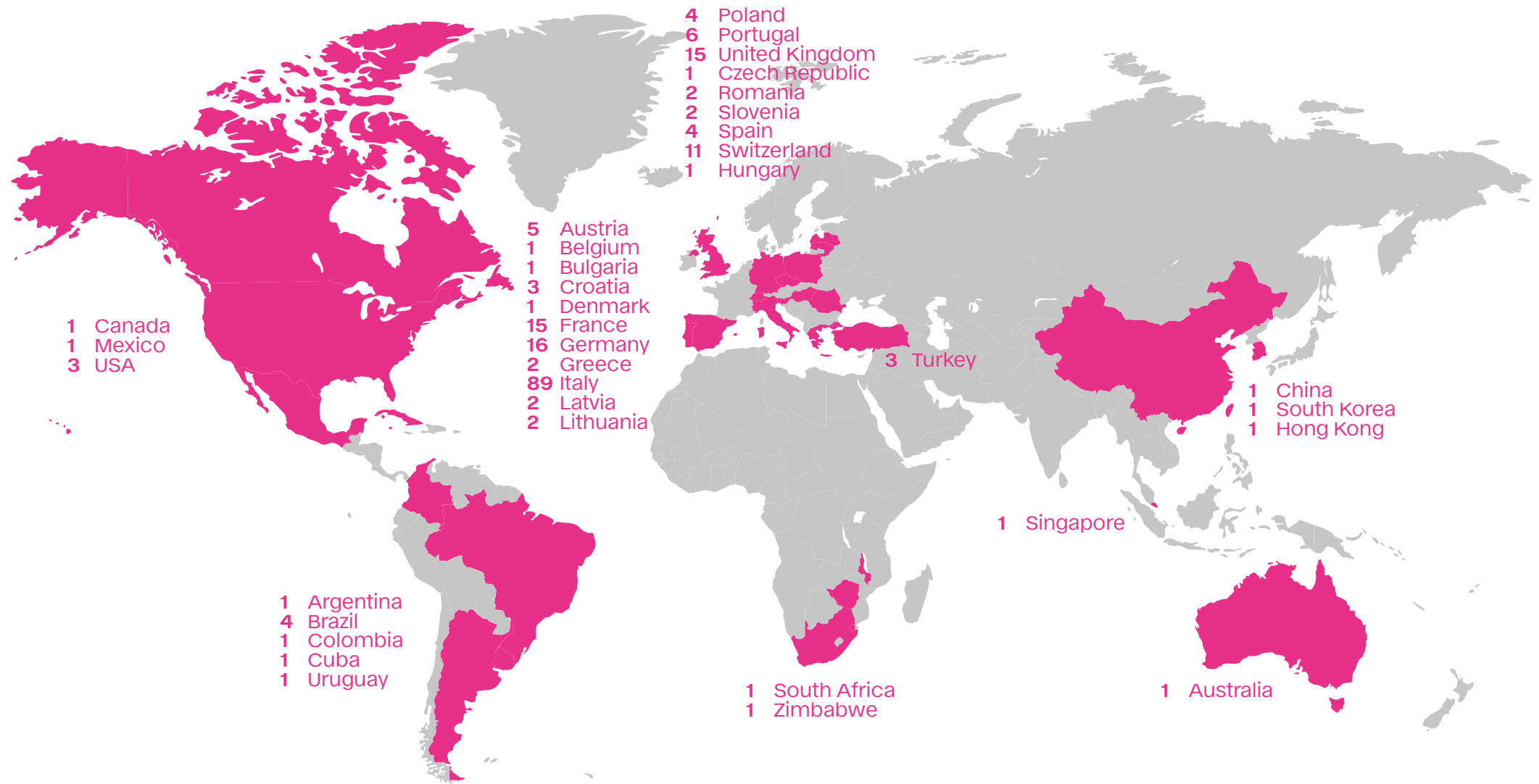
Maja Wismer, Head of Collections and Research, Kunsthaus Zurich

Winners of the New Entries Fund's previous editions

In 2024 Hatch, Paris; Manu  , Split and Zagreb; Matta, Milano

In 2023 Eugenia Delfini, Rome; HOA, S  o Paulo; Reservoir, Cape Town

countries 2025



America
8 countries

Africa
2 countries

Asia
5 countries

Europe
20 countries

Oceania
1 countries

《 36 countries
/ 5 continents 》

figures 2025

176
galleries

26
exhibit for the
first time

5 21
italian international

63
monographic
projects

15
special
projects

13

awards,
recognition
and support
given
at the fair

1
acquisitions
fund

7
sections
of which 3 curated

(()) < > (())
() < > < >

50 >>>

Over 50 curators
and museum
directors involved
in the fair's juries
and special
initiatives

5
continents
36 countries



54% foreign exhibitors

20
thousand m²
of exhibition
space

EXHIBITORS 2025 - GALLERIES

MAIN SECTION

103 of the most prestigious galleries in the international art scene: established protagonists offering collectors and visitors a survey of the highest quality.

1/9UNOSUNOVE Roma – **193 GALLERY** Paris, Venezia, Saint-Tropez – **A ARTE INVERNIZZI** Milano – **A GENTIL CARIOCA** Rio De Janeiro, São Paulo – **ALMA** Riga – **ALICE AMATI** London – **AMES YAVUZ** Singapore, Sidney, London – **ROLANDO ANSELM** Roma – **FRANCESCA ANTONINI** Roma – **APALAZZOGALLERY** Brescia – **ALFONSO ARTIACO** Napoli – **ENRICO ASTUNI** Bologna – **PIERO ATCHUGARRY** Miami, Pueblo Garzón – **AV17 GALLERY** Vilnius – **AVANTGARDE** Zagreb – **BANDA MUNICIPAL** Mexico City – **BARBATI** Venezia – **UMBERTO BENAPPI** Torino – **SÉBASTIEN BERTRAND** Geneva – **BIASUTTI & BIASUTTI** Torino – **BLUE VELVET** Zurich – **BOCCANERA** Trento, Milano – **THOMAS BRAMBILLA** Bergamo – **CABLE DEPOT** Sofia – **CAR GALLERY** Bologna – **CARDELLI & FONTANA** Sarzana – **GIAN MARCO CASINI** Livorno – **CHERTLÜDDE** Berlin – **CIACCIA LEVI** Paris, Milano – **CLIMA** Milano – **COLLI** Roma, Foligno – **CONTINUA** San Gimignano, Beijin, Les Moulins, Havana, Roma, São Paulo, Paris – **RAFFAELLA CORTESE** Milano, Albisola Superiore – **GUIDO COSTA PROJECTS** Torino – **THOMAS DANE** London, Napoli – **MONICA DE CARDENAS** Milano, Zuož – **DE' FOSCHERARI** Bologna – **DEP ART** Milano, Ceglie Messapica – **UMBERTO DI MARINO** Napoli – **FRITTELLI** Firenze, Milano – **FUOCHERELLO** Volvera – **GRAMMA_EPSILON** Athens – **ANTON JANIZEWSKI** Berlin – **ANTONIA JANNONE** Milano – **SYLVIA KOUVALI** London, Piraeus – **MATTEO LAMPERTICO** Milano – **LAVERONICA** Modica – **GILDA LAVIA** Roma – **LAYR** Vienna – **LOEVE & CO** Paris – **LOHAUS SOMINSKY** Munich – **LUCE GALLERY** Torino – **JOUSSE ENTRPRISE** Paris – **MAGAZZINO** Roma – **MANUŠ** Split, Zagreb – **PRIMO MARELLA** Milano, Lugano – **MATÈRIA** Roma – **MATTA**

Milano – **MAZZOLENI** London, Torino, Milano – **MAZZOLI** Modena, Berlin – **ME VANNUCCI** Pistoia – **MENO PARKAS** Kaunas – **ANI MOLNÁR** Budapest – **MONITOR** Roma, Lisbon, Pereto – **MOR CHARPENTIER** Paris, Bogotá – **NCONTEMPORARY** Milano, Venezia – **FRANCO NOERO** Torino – **NOME** Berlin – **ÖKTEM AYKUT** Istanbul – **OLSZEWSKI** Warsaw – **P420** Bologna – **ALBERTA PANE** Paris, Venezia – **GIORGIO PERSANO** Torino – **PINKSUMMER** Genova – **PRODUZENTENGALERIE HAMBURG** Hamburg – **PROMETEO GALLERY** IDA PISANI Milano, Lucca – **RAVNIKAR** Ljubljana – **REPETTO** Lugano – **MICHELA RIZZO** Venezia, Mestre, Milano – **ROMERO PAPROCKI** Paris – **RONCHINI** London – **ROSSI & ROSSI** Hong Kong – **LIA RUMMA** Milano, Napoli – **RICHARD SALTOUN** London, Roma – **SANDWICH** Bucharest – **SIES + HÖKE** Dusseldorf – **MARTINA SIMETI** Milano – **SIMÓNDI** Torino – **SOCIÉTÉ INTERLUDIO** Cambiano – **SPAZIOA** Pistoia – **SPROVIERI** London – **STUDIO G7** Bologna – **STUDIO SALES** NORBERTO RUGGERI Roma – **STUDIO TRISORIO** Napoli – **SUPRAINFINIT** Bucharest – **TORNABUONI ARTE** Firenze, Milano, Forte Dei Marmi, Crans-Montana, Paris – **TUCCI RUSSO** Torre Pellice, Torino – **VIN VIN** Vienna, Napoli – **VISTAMARE** Milano, Pescara – **WENTRUP** Berlin, Venezia – **WHATIFTHEWORLD** Cape Town – **Z2O SARA ZANIN** Roma – **ZILBERMAN** Istanbul, Berlin.

NEW ENTRIES

12 young international galleries, active for less than five years and present for the first time at the fair for a lively overview of new languages and visions from the global art scene.

A SUD Pescara – **ARTNOBLE** Milano – **ASNI** Riga – **BLISS** Warsaw – **BREMOND CAPELA** Paris – **MATTEO CANTARELLA** Copenhagen – **GALATEA** São Paulo, Salvador – **PIPELINE** London – **SOUP** London – **TROTOAR** Zagreb – **VOHM** Seoul – **ZAZÀ** Milano, Napoli.

MONOLOGUE/DIALOGUE

34 experimental galleries, with proposals curated in the form of a monographic stand or in dialogue between two artists.

GALERIA 111 Lisbon – **418GALLERY** Munich, Cetate – **A+B** Brescia – **ACAPPELLA** Napoli – **ADA** Roma – **ANNEX14** Zurich, Zollikofen – **ARCADE** London – **ATM** Gijón – **MARINA BASTIANELLO** Venezia – **BEL AMI** Los Angeles – **COB** London – **COLLICA & PARTNERS** San Gregorio Di Catania – **DRAWING ROOM** Hamburg – **EAST** Strasbourg – **EASTCONTEMPORARY** Milano – **FANTA-MLN** Milano – **FIRST FLOOR GALLERY HARARE** Harare – **FOCO** Lisbon – **FUORICAMPO** Siena – **DORIS GHETTA** Ortisei, Milano – **HUNT KASTNER** Prague – **LABS CONTEMPORARY ART** Bologna – **MASSIMOLIGREGGI** Catania – **RIBOT** Milano – **DEBORAH SCHAMONI** Munich – **THE ADDRESS** Brescia – **TRAFFIC** Bergamo – **TRIANGOLO** Cremona – **UNIT 17** Vancouver – **VEDA** Firenze – **VIASATERNA** Milano – **VON&VON** Nuremberg – **OSKAR WEISS** Zurich – **ZERO...** Milano.

ART SPACES & EDITIONS

Galleries, bookstores and spaces specialized in editions and multiples of contemporary artists.

COLOPHONARTE Belluno – **DILALICA** Barcelona – **ASSOCIATION OLIVIERO LEONARDI** La Brède – **P74 GALLERY** Ljubljana – **MARTINCIGH** Udine – **STUDIO BRUNO TONINI** Gussago – **DANILO MONTANARI** Ravenna.

PRESENT FUTURE

10 monographic projects devoted to emerging talents.

Bora Akincitürk, **PİLEVNELİ** Istanbul, Bodrum, Muğla – Valentina Furian, **UNA** Piacenza, Milano – João Gabriel, **LEHMANN** Porto – Marina González Guerreiro, **ROSA SANTOS** Valencia, Madrid – mountaintcutters, **MEESSEN** Brussels – Louis Morlæ, **ROSE**

EASTON London – Adriana Proganó, **3+1 ARTE CONTEMPORÂNEA** Lisbon – Thomias Radin, **ESTHER SCHIPPER** Berlin, Paris – Chloé Royer, **LOEVENBRUCK** Paris – Ju Young Kim, **MAX GOELITZ** Munich, Berlin.

BACK TO THE FUTURE

11 monographic booths dedicated to rediscovering the pioneers of contemporary art.

Marcelo Benítez, **RICHARD SALTOUN** London, Roma, New York – Miguel Ángel Cardenas, **INSTITUTO DE VISIÓN** New York – Manuel Messias dos Santos, **DANIELIAN** São Paulo, Rio De Janeiro – John Giorno, **THOMAS BRAMBILLA** Bergamo and **EVA PRESENHUBER** Zurich, Vienna – Group **IRWIN**, **GREGOR PODNAR** Vienna – Antoni Muntadas, **CRISTINA GUERRA** Lisbon – Graciela Sacco, **ROLF ART** Buenos Aires – Greta Sarfaty, **LOVAY FINE ARTS** Geneva – Erik Schmidt, **KRINZINGER** Vienna – Renato Spagnoli, **GIAN MARCO CASINI** Livorno and **LAVERONICA** Modica – Franciszka Themerson, **IMPORT EXPORT** Warsaw, London.

DISEGNI

10 monographic projects on drawings and works on paper.

Orianne Castel, **ANALIX FOREVER** Chêne-Bourg – Sabine Finkenauer, **ALZUETA** Barcelona, Madrid, Paris, Casavells – Margarita Gluzberg, **ALMA PEARL** London – Michele Guido, **LIA RUMMA** Milano, Napoli – Nemanja Nikolic, **DIX9** Paris – Alessandro Pessoli, **P420** Bologna – Chloe Piene, **SZYDLOWSKI** Warsaw – Karine Rougier, **LES FILLES DU CALVAIRE** Paris – Felix Shumba, **FONTI** Napoli – Dan Walsh, **TSCHUDI** Zuz, Zurich.

MAGAZINES

ARTE - CAIRO Milano – **ARTFORUM INTERNATIONAL** New York – **ARTRIBUNE** Roma – **CANVAS** Dubai – **CURA**. Roma –

ESPOARTE Albissola Marina – **EXIBART** Roma – **FLASH ART**
Milano – **IL GIORNALE DELL'ARTE** Torino – **MOUSSE** Milano –
SEGNO Pescara.

SPECIAL PROJECTS

Projects with institutions and brand partners

AT THE FAIR

FROM JAPAN: ANONYMOUS ART PROJECT

Artissima welcomes ***anonymous art project*** into its spaces, a project for the promotion of **Japanese contemporary art** with a vision that intertwines personal responsibility and collective commitment through contemporary art. Created in 2023 by initiative of the Japanese entrepreneur Hiroyuki Maki – heir to a family tradition in which philanthropy is a fundamental value – the project supports both emerging Japanese artists and talents already well-known in that country but still unfamiliar on an international level. It encourages direct interaction between curators, museums and cultural institutions in Europe and Japan. After the debut in Venice with the exhibitions of Kengo Kito and Mika Ninagawa with EiM, organized as collateral initiatives of the Japanese pavilion at the Venice Architecture Biennale 2025, anonymous art project chooses Torino and Artissima as a new setting in which to reinforce the bond with Italy. *anonymous art project* is represented in Italy by Fuyumi Namioka, co-founder of the **studio Veronesi Namioka**, who curates all the activities and relations with art institutions and museums, as the cultural representative of the project. Helmed by the artistic director **Masahiko Haito**, with international curating by **Kodama Kanazawa**, at Artissima anonymous art project presents four protagonists of the contemporary scene in Japan, confirming Torino as a crossroads of artistic research and international openness. The artists are **Aki Inomata** (Tokyo, 1983), who presents *Thinking of Yesterday's Sky* (2022 – in progress), a work that uses water, milk

and 3D printing to reflect on memory and the perception of time; **Yuki Hasegawa** (Osaka, 1989), with the series *Neon* (2021–2023), which investigates the relationship between nature and artifice through vibrant colours and suspended atmospheres; and the art duo composed of **Junya Kataoka**, with the works *Yajirogu Eda (Yajirogu Branch)* (2023) and *A performance of tea utensils through the bending of branches* (2023), mixed media creations that enter a dialogue with the tradition and improvisation, and **Rie Iwatake**, with the series *Shitsunai-Ga (Interior Pictures)* (2024), prints that reinterpret the concept of the domestic landscape.

ARTISSIMA JUNIOR 2025

Artissima and **Juventus** renew their collaboration this year with a new edition of ***Artissima Junior***, titled ***Mondi in Gioco***, led by artist tutor **Stefano Arienti** (Asola, 1961), represented by Studio SALES gallery of Norberto Ruggeri, Roma. ***Artissima Junior***, launched in 2018, is a special project for young visitors aged 6–11, offering a unique and engaging experience with contemporary art, guided by an artist through a creative and participatory path. In ***Mondi in Gioco***, the artist Stefano Arienti, with a poetic and participatory approach, explores the dimension of play in its primal, free, and unstructured nature, guiding children in a workshop focused on the imaginative perception of others: playmates and teams from different cities, states, and continents—children who are not physically nearby but share the need and joy of play and the ability to shape the world to come. Through this “**geography of imagination**”, the project reflects on the value of children’s presence in every society and the potential cultivated through the universal language of free play. With ***Artissima Junior***, Artissima and Juventus confirm their commitment to engaging a broad and diverse audience, promoting art and play as tools for growth, inclusion, and discovery.

MADE IN

MADE IN is a residency programme created by Artissima with the support of **Camera di commercio di Torino**, based on the desire to foster a dialogue between contemporary art and the flourishing entrepreneurial context of Torino.

The fourth edition of the project will be launched at Artissima 2025 with new exceptional partners: **Ferrino, Galup, Oscalito 1936, Blue Engineering**, which will host the new artists in their companies starting in early 2026. Based on the idea that corporate know-how and specialized production processes can serve as a resource for artistic creation, **MADE IN** allows four young artists to live within four local companies, assimilating and incorporating technological and operational knowledge into their own research.

During the residency, artists are supported by four prestigious Torino galleries from the Artissima network, acting as “project mentors” and giving them the opportunity to engage with entrepreneurship within the art world. The goal is to enhance the territory where the fair was born and continues to grow, fostering synergies that highlight its uniqueness and promote Torino internationally. The 2025 edition of **MADE IN** is accompanied by the project’s mentor galleries: **Luce Gallery, Mazzoleni, Franco Noero, and Simóndi Gallery**.

The project launched in 2022 saw, for its first edition, a dialogue with partner companies Carioca, Mattioli, Pattern Group, and Prima Industrie, and for the second edition, with the companies Dott. Gallina, Guido Gobino, Kristina Ti, and Pininfarina Architecture. The project is curated by **Sonia Belfiore**, founder of Ultravioletto Arte + Impresa.

The four winners of the **third edition**, selected after careful evaluation by the **MADE IN** Committee, chaired by Artissima in the person of Director Luigi Fassi and composed of the four mentor galleries, are: **Gaia De Megni** in dialogue with Azimut Yachts, **Mozzarella Light**, an artist duo consisting of Giulia Ciappi and Marco Frassinelli, in dialogue with Sabelt, **Maria Positano** in dialogue with Manifattura Tessile DINOLE®, and **Lorenzo Zerbini** in dialogue with Xerjoff. At the fair, a dedicated stand will present the works created during the third edition of **MADE IN**, offering visitors a unique opportunity to discover and engage with this innovative project.

WOW — WORLDS OF WORDS

The **WoW – World of Words** project, launched in 2023 with the support of Fondazione Compagnia di San Paolo as part of the three-year program highlighting the fair’s identity traits, **IDENTITY**, returns for its second edition with the aim of promoting publishing and its protagonists, essential for disseminating contemporary culture.

WoW is realized in **four spaces**:

BOOKSHOP: the **Bookshop**, managed by **Librerie Corraini**, will offer a selection of publications aligned with the fair’s contemporary focus.

EDICOLA: a true “newsstand” curated by **Reading Room**, featuring a selection of Italian and international titles that offer the chance to discover visionary projects redefining periodical publishing and the very meaning of print.

EDITORIAL AREA: a nucleus of individual booths and single displays designed to maximize visibility for participating magazines and publishers, highlighting their unique characteristics. The magazines featured include: *Arte — Cairo, Artforum, Artribune*,

Canvas, CURA., Espoarte, exhibart, Flash Art, INSIDE ART, MOUSSE, and segno.

WOW TALKS: for the second year, a new series of talks curated by **Francesca Spiller** and inspired by the edition's theme and Richard Buckminster Fuller's futuristic vision, brings together publishers, artists, philosophers, curators, and designers:

- Friday, October 31: ***Inhabiting the Planet***, an investigation into how art and material culture help us read and reinvent the spaces we inhabit.
- Saturday, November 1: ***Languages for the Present***, focusing on design as a visual grammar to understand contemporary complexity and imagine new narratives.
- Sunday, November 2: ***Planetary Visions***, exploring artistic and curatorial practices addressing ecology, memory, and global transformation.

Through these activities, Artissima confirms its role as a platform for critical thinking, fostering dialogue between independent publishing, artistic practices, and cultural research for the collective construction of an operational manual for our time.

*The talk area's space design is by **Bolzan**.*

*The editorial space has been transformed and enhanced thanks to the valuable contribution of **Dott. Gallina** and the innovation of its GreenoPoli® polycarbonate panels with arcoPure treatment.*

DIGITAL PROJECTS

In line with its dynamic and experimental identity, Artissima has considered the digital dimension as a fundamental factor for its evolution, and since 2017, with the support of **Fondazione**

Compagnia di San Paolo, the fair has implemented a series of programmatic and strategic actions to incorporate technological innovation in the production and enjoyment of culture. The digital experience of the fair has been expanded by means of the platforms **artissima.art**, spreading contents of value to generate curiosity, critical viewing and creativity, informing the public about the beauty of contemporary art. Starting at the end of October, the audience of Artissima will be able to discover the fair and to organize visits by entering the **virtual catalogue** from the website, making it possible to explore galleries, artists and works in an interactive way, and by using the online agenda, which offers rapid access to scheduled events, which can be selected and saved in the personal area of preferred appointments. This context also features the AudioGuides in digital format, which for the second year offer a choice of six visit itineraries, to discover the galleries and works taking part in the fair.

AUDIOGUIDES

From the standpoint of the expanded digital offerings of the fair, Artissima has identified the audio/podcast formula as a direction of growth and integration in its own ecosystem, producing **AudioGuides** for a third year to accompany visitors on an autonomous, personal visit to the fair. An important educational tool for the expression of the experience of art, aimed at a wider target of art lovers and sector professionals, the AudioGuides are an updated version of the previous guided visits to Artissima. The AudioGuides can be utilized by all visitors at any moment of the event, from 31 October to 2 November. By logging into the artissima.art platform with a smartphone, visitors can choose their guided tours, starting with the pathway through the fair as it is narrated by the live voices of the professional mediators of Arteco. Five paths are available in Italian as well as one in English, flanked by a transcription with the translation. The project sponsored by **Lauretana** is part of the

developments of Artissima Digital powered by **Fondazione Compagnia di San Paolo**.

WALKIE TALKIES

The **Walkie Talkies** return, featuring itinerant dialogues between pairs of curators and international collectors, offering a transversal, original, and personal perspective on the artists and galleries at Artissima. The 2025 project, curated and moderated by **Leonardo Bigazzi**, curator at Fondazione In Between Art Film (Roma) and Lo Schermo dell'Arte (Firenze), features four talks with eight international speakers. Based on their backgrounds and expertise, the pairs will create engaging conversations structured as small incursions through the fair, generating opportunities for dialogue, reflection, and knowledge. The Walkie Talkies will be recorded and published on **Artissima's YouTube channel in 2026**, providing an archival resource accessible to all art enthusiasts, professionals, and the general public.

IN TOWN

THE SCREEN IS A MUSCLE AT GALLERIE D'ITALIA – TORINO

The collaboration between Intesa Sanpaolo and Artissima continues with the fourth edition of the artists' film and video programme hosted in the spaces of **Gallerie d'Italia – Torino**. The exhibition is titled *The screen is a muscle* and it is curated by **Luca Lo Pinto**. *The screen is a muscle* is a show conceived as a composition of video works that do not follow a theme but are developed in a visual and sonic trajectory that is both heterogeneous and coherent. The project brings together experiments with images in movement created by artists with imaginaries in which reflections on the body, the digital dimension, gender stereotypes and urban nature are manifested in a sensual, emotional and poetic way, offering a space of freedom without rhetoric to the eyes of visitors. The title pays homage to the famous work *The Mind is a Muscle* (1968) by Yvonne Rainer, a pioneer in the production of an emancipation of the human subject in the context of dance, eliminating any conventions of gesture and deeply articulating the action of watching and being watched. The exhibition space lends itself to use as a gymnasium in which the works dictate the movements of the spectators and impose a duration as they are experienced. The videos are projected one after the next, in keeping with a circular presentation that obliges the viewer to move, generating an immersive and dynamic experience. The viewing is paced by adding an ulterior level of dramaturgy, with short audio interventions created for the occasion by the artist Martina Ruggeri, which break up and introduce new rhythms in the score.

Galleries and artists: Bruce Conner (Thomas Dane, Napoli); Julia Scher (Esther Schipper, Berlin, Paris); Shahryar Nashat, (Sylvia Kouvali, London, Piraeus); James Richards (Sylvia Kouvali, London,

Piraeus); Vijay Masharani, (Clima, Milano); Eva & Franco Mattes, (Apalazzo, Brescia); SAGG Napoli, (Import Export, Warsaw), (Zazà, Milano, Napoli); Anastasia Sosunova, (Eastcontemporary, Milano); Low Jack & Invernomo, (Pinksummer, Genova); Tommy Malekoff, (Zero..., Milano).

The dialogue with Intesa Sanpaolo will continue at the fair with the presentation of an original exhibition project, reaffirming the value of the partnership.

IDENTITY 2025 — MONDI POSSIBILI. DIALOGUES BETWEEN ART AND LITERATURE

Launched in 2023, **IDENTITY** is a **three-year program** designed to highlight the fair's identity traits, realized with the support of **Fondazione Compagnia di San Paolo**, a long-standing partner of Artissima in the creation of projects and content aimed at valorization and innovation. **IDENTITY 2025** presents the project ***Mondi Possibili. Dialogues Between Art and Literature***, focusing on the central role of the artist through a special series of events organized in collaboration with the **Fondazione Circolo dei Lettori**. Three conversations between artists and contemporary writers create spontaneous and transversal dialogues in which written word and visual art intersect, giving voice to the artist and revealing their creative universe to new audiences. The events are designed to foster understanding and appreciation of contemporary art, highlighting the fair's identity as a **dynamic cultural platform** capable of encouraging interdisciplinary reflection, **generating content**, and **promoting participation and dialogue**.

Program schedule:

- Thursday, October 9, 6:30 PM at Circolo dei Lettori
Liliana Moro in dialogue with Tommaso Pincio
 Liliana Moro, who creates spaces of listening and freedom through sounds, objects, and essential gestures, engages in dialogue with Tommaso Pincio, an author bridging art and literature, who writes as he paints and paints as he writes. Together, they explore the relationships between contemporary art and cultural narrative.
- Thursday, October 23, 6:30 PM at Circolo dei Lettori
Chiara Camoni in dialogue with Piersandro Pallavicini
 Artist Chiara Camoni and writer/collector Piersandro Pallavicini explore the relationship between art and narrative. Their dialogue traverses materials, memories, and imaginaries, intertwining artistic practice with literary perspective and a shared passion for contemporary art.
- Saturday, November 1, 6:30 PM at Artissima Meeting Point
Giorgio Andreotta Calò in dialogue with Tiziano Scarpa
 Giorgio Andreotta Calò and Tiziano Scarpa intertwine their research in a profound dialogue between matter and word. Calò's installations transform landscape, body, and time into experiences that challenge perception, while Scarpa responds with writing that narrates and reflects on contemporary art. Together, they explore how vision and narrative merge, creating a shared story of thresholds and transformation.

NEW ACID AT THE ZOOLOGICAL GARDEN – PARCO MICHELOTTI

In collaboration with the City of Torino, Artissima presents ***New Acid (2019)*** by Basim Magdy (Assiut, Egypt, 1977) at the Zoological Garden – Parco Michelotti, in collaboration with **Hunt Kastner**, Prague.

The short film, shot on 16mm, depicts zoo animals within their enclosures exchanging illogical messages that connect them to the wider world. Through a series of chats, in which giraffes, ostriches, crocodiles, peacocks, and dolphins converse and mock each other, a digital communication emerges that is both absurd and mysterious, as the animals question the fate of their species to an unspecified interlocutor. Magdy uses acidic color tones combined with hypnotic, minimalist drone sound design to produce a posthuman film that seems to humanize the animals.

The Parco Michelotti area is further enhanced by collaboration with **C2C Festival**, Italy's largest indoor music festival and one of the most renowned avant-pop events worldwide. For the second consecutive year, C2C Festival curates a site-specific musical selection, inviting visitors to wander randomly through the former zoological garden.

VITTORIA SUL SOLE AT HOTEL PRINCIPI DI PIEMONTE | UNA ESPERIENZE

Thanks to the renewed dialogue, for the sixth consecutive year, between **Artissima** and **UNA Esperienze**, a brand of Gruppo UNA Italian Hospitality, the Salone delle Feste of the historic Principi di Piemonte | UNA Esperienze hotel in the center of Turin hosts the exhibition project ***Vittoria sul Sole*** by **Renato Leotta** in collaboration with **Sprovieri Gallery** from London.

PAUL PFEIFFER AT PISTA 500

The **Pinacoteca Agnelli** presents a work by Paul Pfeiffer, winner of the second edition of the **Pista 500 Prize**, realized in collaboration with Artissima, providing artists at the fair the opportunity to create a project on the Pista 500 billboard.

ANGHARAD WILLIAMS. PORTRAIT – ILLY PRESENT FUTURE PRIZE

For the fourth edition of the collaboration between **Fondazione Sandretto Re Rebaudengo**, Artissima, and illycaffè, which aims to support emerging contemporary artists in Italy, Fondazione Sandretto Re Rebaudengo presents an exhibition by **Angharad Williams**, winner of the illy Present Future Prize 2024. Working across multiple mediums, Williams' projects are grounded in careful research and informed by their site and context, inviting reflection on the forces that structure our lives and environments. For the illy Present Future 2024 Prize Exhibition, the artist will present Portrait, new work focused on representation, the history of gentry portraiture and the poetics of magical realism. The work extends Williams' ongoing exploration of exhibition-making, collaboration and the mechanics of method and style in painting, notably through the iconography and legacy of German painter Gerhard Richter.

VANNI #ARTISTROOM PRIZE AT THE VANNI SHOWROOM

VANNI occhiali exclusively launches the series of artist-designed eyewear created by **Nicola Bizzarri**, winner of the **VANNI #artistroom Prize 2024** at Artissima. In VANNI occhiali's project room, the artist's works will be simultaneously presented in collaboration with **Fuocherello Gallery, Volvera**.

OTHER INITIATIVES

Special lounge

The iconic VIP lounge of the fair will host site-specific works by the artist duo **The Back Studio (Eugenio Rossi & Yaazd Contractor)** – represented by the **MATTA** gallery, Milan. The artists conceive assemblages that sit at the **intersection of sculpture and function**, blending elements of industrial construction with hand-blown neon. Inspired by the pervasive presence of architecture in everyday life, they explore the tension between structure and adaptability. The space is further enriched by a furniture project by **NM3**, a design brand born in Milan whose collections present furnishings and objects mainly made of stainless steel, embodying a minimal and functional design philosophy. For the VIP lounge at Artissima, NM3 presents a selection of products showcasing the brand's range of material and functional offerings, marked by refined simplicity that adapts to different contexts. The VIP Lounge will also offer an outstanding welcome to fair guests thanks to the long-standing support of **Art Defender**.

Directorate-General for Contemporary Creativity – Ministry of Culture

The Directorate General for Contemporary Creativity (DGCC) of the Ministry of Culture will be present at the fair with its own **institutional space**, dedicated to showcasing all the initiatives launched in support of the Italian contemporary art system and young artists, both nationally and internationally. Visitors will be able to receive information on the main public calls promoted by the DGCC and consult publications and research carried out as part of these projects (in particular Italian Council, PAC – Plan for Contemporary

Art, and Photography Strategy). This is an important opportunity to **reaffirm the central role of the DGCC in the contemporary art system** as the main public actor in the sector, in a venue like Artissima, which offers increased visibility and promotion for its initiatives. Artissima, together with Fondazione Torino Musei, is pleased to continue a collaborative dialogue that emphasizes research and internationalization—strategic themes shared by all three institutions involved, within a systemic approach.

Collectors as Catalysts: Driving Art, Building Community, Shaping Change

On the occasion of the 30th anniversary of the Fondazione Sandretto Re Rebaudengo, Artissima presents a panel discussion — co-curated with the Foundation — that brings together some of the most authoritative voices on the international scene to explore how the creation of collections and foundations can serve as effective tools for cultural transformation. Drawing from diverse geographic and social perspectives, the speakers will offer a comprehensive and inclusive view of contemporary collecting, emphasizing how the growth of a collection can be a means to envision new futures. At a time when the role of the collector is increasingly evolving into that of a cultural and social catalyst, the panel invites reflection on key questions: What is the public responsibility of collecting today, and how can it shape contemporary art discourse? How does the relationship between collections and institutions evolve — balancing personal vision with the creation of new models of access, participation, and engagement, especially with younger generations? *A special thanks to **MARNI***

Iconic Merchandising

Support from **K-Way**, a long-standing partner of the fair since 2009, is confirmed for the 32nd edition of Artissima, presenting a new shopping bag in line with the bright pink of its new visual identity. **Carioca** also renews its support, offering visitors a special branded marker with this year's graphics, while **Guido Gobino** will continue to delight galleries and guests with specially dedicated treats.

K-Way – In Y/Our Life

K-Way renews its support for the fair for the 14th consecutive year, celebrating a milestone for this iconic rainwear brand. A dedicated stand will host a spin-off of *In Y/Our Life*, the traveling exhibition that in 2025 guided audiences through Milano, London, and Paris, celebrating the brand's 60-year history. Content and installations — including works by **Patricia Urquiola**, **Eva Jospin**, **Emiliano Ponzi**, **Serafin Gerber**, **Nadine Fecht**, **Thomas Libertiny**, and **Luisa Rabbia** — reflect the brand's ongoing commitment to promoting and supporting contemporary arts.

Special Areas

Food and Wine

The VIP restaurant offers an experience guaranteed by the style and atmosphere of **Azimut Yachts**, a visionary brand where beauty is elevated through the fusion of technology and design. Guests are welcomed into a natural and dreamlike aesthetic universe, surrounded by yachts designed to inspire awe and wonder. The ambiance is enhanced by furnishings from **Il Giardino di Legno**, a Torino-based brand now distributed in over 40 countries, known for high-quality teak outdoor furniture combined with innovative materials.

For the fourth consecutive year, the VIP restaurant will be led by **Costardi Bros**, a duo of chefs representing the Piemonte territory while looking beyond its borders. Their expertise ranges from the renowned **Christian & Manuel** restaurant in Vercelli to the reopening of **Caffè San Carlo** and **Scatto restaurant** at Gallerie d'Italia – Intesa Sanpaolo, contributing to the cultural and gastronomic revival of Piazza San Carlo in Torino. They will offer a menu designed specifically for fair guests.

The VIP Bistrot continues to be managed by **To Be**, a group specializing in innovative food and beverage formats, also managing the renowned **Otium Rooftop**.

Piedmontese wine consortia return to their dedicated area to introduce visitors and exhibitors to 19 DOCG and 41 DOC wines — local viticultural excellence promoted through renewed collaboration between Artissima and **Piemonte Land of Wine**. Highlighting the inaugural toast will be the sparkling **Alta Langa DOCG**, elected Wine of the Year 2025.

Relax and Talks

On the balcony, the Artissima lounge for VIP guests transforms into the **Visionnaire Lounge**, offering an even more exclusive and tranquil space. This year, the lounge features a new setup by **Visionnaire**, renowned for its holistic interior design approach that translates Italian craftsmanship into a contemporary, cosmopolitan lifestyle. Iconic bespoke design objects are created in collaboration with a network of selected ateliers.

At the center of the fair, **Meritalia®** will install two versatile compositions of its iconic modular sofa *La Michetta*, designed by **Gaetano Pesce**, welcoming visitors with its radical sense of humor.

The meeting point will continue to feature furnishings by **Pedrali**, a 100% Italian brand producing functional and versatile industrially-designed products enriched through collaborations with Italian and international designers. The **Wow Talk Area**, dedicated to publishing, is designed by **Bolzan**, a family business turned international brand, combining artisanal knowledge and industrial logic to foster a culture of design. The press area features an exclusive lounge by **IL GIARDINO DI LEGNO**, offering journalists a relaxed workspace. Furniture from the *Lignes* collection, designed by Piedmontese architect **Marco Gennaro**, blends tradition and modernity, creating an experience of beauty, calm, and comfort.

Meeting Point by La Stampa

A special area by **La Stampa** will host conversations, debates, and presentations of projects, research, and events organized in collaboration with museums, institutions, and art organizations. It offers a meeting space for artists, curators, collectors, and experts to share their reflections, studies, and research practices. The program will also provide insight into ongoing exhibitions in Torino during the fair, as well as the curated sections and collateral events at Artissima. Space design: **Pedrali**

Il Giornale dell'Arte at the fair

Artissima and **Il Giornale dell'Arte**, two internationally recognized Torino-based institutions, renew their historic media partnership for the fifth consecutive year. During Artissima 2025, a team of editors, coordinated by Director **Luca Zuccala** and **Jenny Dogliani**, will be present at the fair to report in real time on ilgiornaledellarte.com, covering key figures and highlights of this edition. The November issue of **Il Giornale dell'Arte**, with 20,000 copies in circulation and 160 pages, also includes *Vedere a Torino*, a supplement dedicated to all art accessible in the city, distributed free to visitors at the Oval

entrance. Additionally, **Allemandi – Il Giornale dell'Arte** will feature a stand in the publishing area, highlighting the central role the publishing house plays in the Italian and international cultural landscape.

Press Tour

Artissima will host an exclusive press tour for journalists, providing the opportunity to discover a calendar full of events beyond the main Oval spaces, reaching the most evocative sites of a vibrant city. The tour, recognized as a highlight of international fairs, includes exclusive visits to major art institutions such as **Castello di Rivoli Museo d'Arte Contemporanea**, **Fondazione Sandretto Re Rebaudengo**, **Fondazione Merz**, **GAM – Galleria Civica d'Arte Moderna e Contemporanea**, **Pinacoteca Agnelli**, and **Gallerie d'Italia – Torino**.

SYNERGIES

As every year, **Artissima 2025** unfolds in close synergy with the numerous cultural and artistic institutions of the region. Concurrently with the fair, Torino offers a rich calendar of contemporary art exhibitions hosted in **museums, foundations, and galleries**.

With the **Third Resonance**, the **GAM – Galleria d'Arte Moderna e Contemporanea** of Torino continues its October program investigating the languages of contemporary art, structuring a new thematic focus that explores the intersection of enchantment, dream, and unease. The exhibitions comprising this Resonance, including *Notti. Five Centuries of Stars, Dreams, Full Moons* curated by Elena Volpato and Fabio Cafagna; *Frangibile*, curated by Chiara Bertola and Fabio Cafagna; *Linda Fregni Nagler. Anger Pleasure Fear*, curated by Cecilia Canziani and Lothar Baumgarten; and *Culture Nature*, curated by Chiara Bertola, offer visual and sensory experiences where the fragility of materials, the use of light and shadow, and the ambiguity and revelation of images lead the audience into a poetic, unsettling, and unfamiliar landscape. Davide Sgambaro acts as the “intruder” of this Third Resonance. The **MAO – Museo d'Arte Orientale** presents the exhibition *Chiharu Shiota: The Soul Trembles*, curated by Mami Kataoka and Davide Quadrio with curatorial assistance from Anna Musini and Francesca Filisetti. This large solo exhibition traces Shiota's entire oeuvre through drawings, photographs, sculptures, and some environmental and monumental installations, enveloping the spaces in which they are placed, transforming volumes, and guiding the visitor through an immersive experience. On the occasion of Artissima, on Saturday, November 1, the MAO will also inaugurate the third edition of *Declinazioni Contemporanee*, a program of artist residencies and site-specific commissions using contemporary art as a tool for

reinterpreting and enhancing the museum's heritage. The artists involved in 2025 are Sunmin Park, Francesco Simeti, Ritu Sarin, and Tenzing Sonam, joined by Lin Chi-Wei, who will present the performance *Tape Music* during the inauguration. **Palazzo Madama and the Fondazione Emilio e Annabianca Vedova of Venice** present the exhibition *Vedova Tintoretto. In Dialogue*, an exceptional show that pairs the works of two great Venetian painters — Jacopo Robusti, known as Tintoretto, and Emilio Vedova — exploring Vedova's development in dialogue with his chosen master and investigating similarities and consonant (or dissonant) themes underlying their individual expressive choices. In the Medieval Courtyard, visitors can see *Il conte Cozio e il mito di Stradivari*, which tells the fascinating biography of the noble collector through a selection of 20 string instruments — violins and violas of exceptional historical significance, many of which are being exhibited to the public for the first time. Exhibition projects in the territory also include the **Castello di Rivoli Museo d'Arte Contemporanea**, which presents *Enrico David – Domani torno*, curated by Marianna Vecellio; *Inserzioni: Guglielmo Castelli, Lydia Ourahmane, Oscar Murillo*, curated by Francesco Manacorda; *Ouverture 2024*, curated by Marcella Beccaria and Francesco Manacorda; and *Il Castello Incantato*, curated by Marcella Beccaria, Francesco Manacorda, and Paola Zanini. The **Fondazione Merz**, from October 27, 2025, to February 1, 2026, presents *PUSH THE LIMITS 2 – la cultura si sveste e fa apparire la guerra*, a show featuring Torino's works by 19 artists of different generations and backgrounds, whose practice explores overcoming and transforming imposed or assumed limits. Curated by Claudia Gioia and Beatrice Merz, the project reflects on art as regeneration and the capacity to formulate thoughts and words where the urgencies of the present tend toward repetition and resignation. On its 30th anniversary, the **Fondazione Sandretto Re Rebaudengo** presents *News from the Near Future*, a large group

exhibition hosted in its spaces and at the **Museo Nazionale dell'Automobile**, alongside *Portrait, th* solo show by Angharad Williams, winner of the 2024 *illy Present Future Prize*. **Gallerie d'Italia – Torino** (Intesa Sanpaolo) presents *Jeff Wall. Photographs*, curated by David Company. The **Pinacoteca Agnelli** presents three projects: the first major Italian retrospective of Alice Neel, titled *I Am the Century*, curated by Sarah Cosulich and Pietro Rigolo; an exhibition by Piotr Ukiński, titled *Faux Amis*, in dialogue with the museum's Permanent Collection and including interventions at the **Museo di Anatomia Umana Luigi Rolando** and the **Museo della Frutta Francesco Garnier Valletti**; and a new installation on the **Pista 500** by Paul Pfeiffer, winner of the *Pista 500 Prize* announced during Artissima 2024, returning this year for its third edition. **OGR Torino** hosts *Laure Prouvost. We felt a star dying*, curated by Carly Whitefield and Samuele Piazza. **PAV – Parco Arte Vivente** presents *Il Giardino delle Stelle*, curated by Chiara Ferrari, and **MEF – Museo Ettore Fico** presents *Luigi Serralunga. Tra Verismo e Simbolismo*, curated by Andrea Busto.

On Saturday, November 2, museums, galleries, and art spaces will remain open late for the traditional **Night of Contemporary Arts**.

HOSTING VENUE: OVAL LINGOTTO FIERE

Artissima returns to the Oval Lingotto Fiere, where it has taken place since 2010, an evocative single-level structure of 20,000 square meters in glass and steel, managed by GL events Italia. Inaugurated in 2006 to host the speed skating competitions of the XX Olympic Winter Games in Turin, the Oval is located in the heart of Lingotto, the iconic industrial archaeology district redeveloped by Renzo Piano into an exhibition and commercial center. A strategic point of reference for significant cultural and trade fair events, the Oval will continue to host Artissima until 2027, consolidating the link between contemporary art and urban innovation.

HOW TO GET THERE

The Oval Lingotto Fiere is easily accessible by metro (line 1, direction Bengasi, stops LINGOTTO and ITALIA61) or by **GTT** buses and trams (lines 1, 18, 35, stop: LINGOTTO).

ARTISSIMA SRL

The organisation of Artissima is managed by Artissima srl, a company of **Fondazione Torino Musei**, established in 2008 to oversee the artistic and commercial relations of the fair. The Artissima trademark is owned by the **City of Torino, the Piemonte Region, and the Metropolitan City of Torino**. The thirty-first edition of Artissima is realised thanks to the support of these three trademark owners, together with **Fondazione CRT** through **Fondazione Arte CRT**, **Fondazione Compagnia di San Paolo**, and the **Torino Chamber of Commerce**.

FONDAZIONE TORINO MUSEI

Realities increasingly connected between past, East, and future.

Fondazione Torino Musei curates and manages the City of Torino's art collections, offering different perspectives on historical periods and worlds that may appear distant yet are deeply interconnected. Its mission is to safeguard this heritage. Its activities range from research and continuous updating, to the exhibition and communication of works to make them accessible to an ever-wider and more diverse audience. The museums under the Foundation are Palazzo Madama – Museo Civico d'Arte Antica, the MAO Museo d'Arte Orientale, and the GAM – Galleria Civica d'Arte Moderna e Contemporanea. In addition, Fondazione Torino Musei is the sole shareholder of Artissima, the most important international contemporary art fair in Italy. The Foundation is characterised by a special focus on accessibility and educational projects for children, young people of all ages, and their families. It supports the development of artistic and curatorial projects in the regional area; fosters dialogue with companies to strengthen collaborations between cultural and entrepreneurial spheres; and defines its cultural programming with a global outlook that allows it to enhance its heritage, design and export exhibitions. Palazzo Madama, MAO, GAM, and Artissima are deeply interconnected institutions, capable of linking past, East, and future through their activities. Art is the oldest form of connection.

BIOGRAPHIES

Léon Kruijswijk

Curator of the Present Future section

Léon Kruijswijk is Performance Curator at Mudam Luxembourg – Musée d'Art Moderne Grand-Duc Jean, and works as a freelance curator and writer. With his curatorial practice, Kruijswijk addresses themes on the intersection of queer and gender theory, activism and institutional critique, and navigates the crossovers between visual art, literature, film, experimental music, dance and performance. At KW, he has (co-)curated exhibitions and performances with artists including Alexis Blake, BLESS, Billy Bultheel & James Richards, Coco Fusco, Michele Rizzo, Luiz Roque and Oraib Toukan. In the Netherlands, he has organized exhibitions and events as a freelancer, including at Framer Framed, NEVERNEVERLAND and De School Amsterdam. His writing has also been published in TextWork (forthcoming February 2024), on Mister Motley and in Metropolis M. He has contributed to the anthology *Queer Exhibition Histories* and to various artist's publications, including those by Edith Dekyndt and Jaanus Samma. Kruijswijk obtained his MA degrees in *Museum Studies* and in *Contemporary Art History* at the University of Amsterdam.

Joel Valabrega

Curator of the Present Future section

Joel Valabrega is a curator based in Porto and Milano. In 2024, she curated the Luxembourg Pavilion at the 60th International Venice Biennale. From 2020 to 2024, she was Curator of Performance and Moving Image at Mudam Luxembourg, and in 2025, she became Head of Programme / Curator at Galeria Municipal do Porto. Recent projects include the performance festival Fogo Fátuo (2025), the

experimental exhibition *Workers in Song* by Billy Bultheel & James Richards (2024), the performative group exhibition *After Laughter Comes Tears* (2023), and the performance festival *The Illusion of the End* (2022). From 2016 to 2022, Valabrega ran the project space MEGA in Milano and has held curatorial roles at institutions such as V-A-C Foundation in Moscow and Venice (2018–19) and Triennale Milano (2020). Her curatorial work—spanning exhibitions, performance programs, and commissions—has involved collaborations with artists including Tarek Atoui, Alexandra Bachzetsis, Cecilia Bengolea, Ari Benjamin Meyers, Pauline Boudry & Renate Lorenz, Darius Dolatyari-Dolatdoust, Lara Favaretto, Trajal Harrell, Ligia Lewis, Eliane Radigue, and Nora Turato, among others. In addition to her curatorial practice, she researches and collaborates with magazines and is the author and editor of several publications.

Heike Munder

Curator of the Back to the Future section

Heike Munder is an independent curator and writer. She studied Cultural Studies at the Leuphana University in Lüneburg. She is currently working as honorary director for the Simose Art Museum in Otake, Hiroshima and on a retrospective of Maria Pininska Béres with Jaroslaw Suchan for Kunstmuseum Luzern (2026) and WOW Museum Rome (2026). She was director of the Migros Museum für Gegenwartskunst from 2001 to 2023. She co-founded the Halle für Kunst Lüneburg e.V., which she co-directed from 1995 to 2001. She has curated many exhibitions, including retrospectives, major commissions, and thematic shows, to name a few: Korakrit Arunanondchai (2022), Stephen Willats (2019), Teresa Burga (2018), Jimmie Durham (2017), Resistance Performed – Aesthetic Strategies under Repressive Regimes in Latin America (2015), Dorothy Iannone (2014), Geoffrey Farmer (2013), Ragnar

Kjartansson (2012), Tatiana Trouvé (2009), Marc Camille Chaimowicz (2006), Yoko Ono (2005), Heidi Bucher (2004), Art & Language (2003), Cathy Wilkes (2002).

Jacopo Crivelli Visconti

Curator of the *Back to the Future* section

Jacopo Crivelli Visconti is director at Albuquerque Foundation in Sintra, Portugal. Born in Naples, Italy, his book *Novas Derivas* (New Drifts) was published in Portuguese by WMF Martins Fontes and in Spanish by Ediciones Metales Pesados. He curated many exhibitions and institutional projects, including: *Com o coração saindo pela boca*, Brazilian Pavilion at the 59^a Biennale di Venezia, Italy (2022); *Faz escuro mas eu canto*, 34^a Bienal de São Paulo, Brazil (2020-2021); *Untimely, Again*, Cyprus Pavilion at the 58^a Biennale di Venezia, Italy (2019); *Brasile – Il coltello nella carne*, PAC – Padiglione d'arte 29 contemporanea, Milan, Italy (2018); *Matriz do tempo real*, Museu de Arte Contemporânea, São Paulo, Brazil (2018); *Memórias del subdesarrollo*, Museum of Contemporary Art, San Diego, USA (2017); *Hector Zamora – Dinâmica não linear*, Centro Cultural Banco do Brasil, São Paulo, Brazil (2016); *Sean Scully*, Pinacoteca do Estado de São Paulo, Brazil (2015); *12 Bienal* de Cuenca, Ecuador (2014).

Irina Zucca Alessandrelli

Curator of the *Disegni* section

Irina Zucca Alessandrelli is the Curator of Collezione Ramo (Italian Drawings of the 20th and 21st Century) since 2013. She is the curator of the Milano Drawing Week. Zucca Alessandrelli holds a BA in Modern and Contemporary Italian Art at Università degli Studi di Milano (Honours), and an MA in Curatorial Studies, Columbia University, New York, where she studied as a Fulbright Scholar. She

was the winner of the Getty 'THE PAPER PROJECT INITIATIVE' 2024 grant for curators of drawing collections. She is the author of *Italian Drawing of the XX century* (Milan 2019, Silvana ed). She co-curated "Silent Revolutions: Italian Drawings from the Twentieth Century", Menil Drawing Institute (Nov 2020-Apr 2021), The Menil Collection, Houston, Texas. She curated "Who's afraid of Drawing? Works on paper from Collezione Ramo", Estorick Collection of Modern Italian Art, London (Apr 2019-June 2019). She presented the Collezione Ramo for the first time at Museo del Novecento in Milan in 2018 with the exhibition "Chi ha paura del Disegno?" (Nov 2018-Jan 2019). She wrote for *ILSOLE24ore*, *Arteconomy* page (2007-2013).